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"slowing" railway train; and Mente's whole landscape assists to pour a flock of geese down a hill-side. How the latter would depict the swine of the Gadarenes

to model with a blotter, seems to them a skill acquired in the nursery. Their technique reminds one of that terribly perfect handwriting which model youths appear always to acquire when they go to the book-keeping academies. Leon's "Lady in Black" and Percy's "The Pets" are so supernaturally clever that they fill us with misgivings, like the acting of the infant phenomenon. For these young men have not yet seen the modes of life they paint, and their pastorals and yeomen's daughters are invented right here in sun-bonneted America. When they begin to get effects by the natural process of falling in love with something in the world and in life, instead of reflecting with awful precocity the acts and gesta of original inventors, their furniture of paints and

not resulted in more originality. The serene Gifford, attempting a marine in rough weather, attains an energy "de circonstance" that reminds one only of an enraged



"SHEEP GOING HOME." BY J. A. S. MONKS.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

rushing to their devil-filled Tophet! But in what effect of nature do these two find the originals of the vehicles they use in painting? What aspect of

methods will work for them with exemplary power. Lungren seems never to have been better inspired than this year. No other exhibitor arranges a crowd so

as to move and bustle about, none other can so reduce a great bank of conglomerated French houses to a unit, none can so sweep a city scene with mist or rain or twilight; he sends one study of Paris umbrellas which is a marvel. But he is not yet ready to put large prominent figures in his foregrounds; his model-study is insufficient, and he is troubled with his hands and details. Another cadet of American art, G. W. Edwards, who has been already noticed in this journal for his work on the Lowell cards, shows advance and refinement in his contributions; his "Belgian Windmill" is gem-like and racy, though the decorative element predominates in it, instead of a humble seeking after atmospheric secrets; he rather dictates to nature than waits to see what the breeze dallying with the sails will tell him. Sartain's "Canal Corner in Venice" would explain to him the distinction we insist on; centuries of time must stain the plaster, the eternal youth of the sky must be felt to contrast with the history-laden roofs, and the artist must be honestly impressed by these centuries and this history; the lonely canal



"ANNIE LAURIE." BY FRED. W. FREER.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

sheep; and Quartley is generally confused and overburdened, only succeeding in clearing his voice in a single utterance, the "Fishing-boats in the English Channel."

Of flower-pictures, always a strong contingent in water-color shows, Miss K. H. Greatorex contributes



"A QUIET PLACE." BY KRUSEMAN VAN ELTEN.

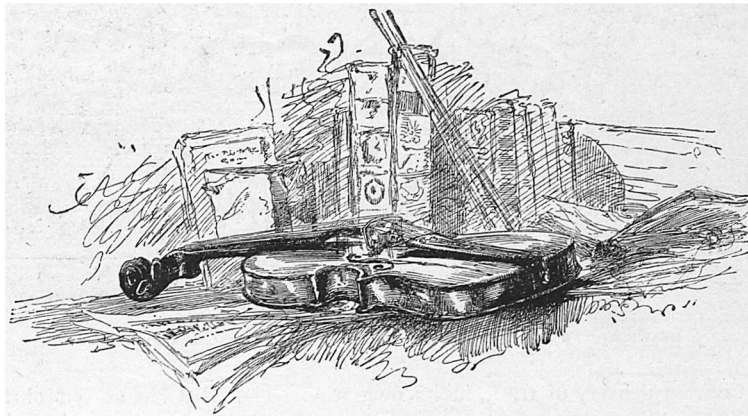
DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

the air around us suggests to Muhrman his carboniferous dirt, or to Mente his slippery lubricating oils?

Brennan, this year, is content to use unconventional methods without underlying intentions, in surface painting of a purely decorative ambition; his "Day in June" is an enamel of flowery tints, with whose pleasant absence of perspective we might be rather refreshed if we had not seen so many examples of the European artist to whom he owes his inspiration; his "Day," a Japanesque goddess, is a frank failure which modesty would hide in a portfolio; his "Ellen Terry" looks like a photographic pose, thrown up by magic-lantern, which it will not bear without stretching to pieces. Altogether, Mr. Brennan this year seems quite over-cultured and etiolated.

Of Percy and Leon Moran, adventurous boys forced in a hotbed of art, and endowed by nature with an alarming cleverness, one hardly knows what to say. Few young artists have sprung upon the world with a better equipment. How to lay in a wash, how

will then become a thing full of echoes and distance, when the ornamental mill will merely look like some-



"STILL LIFE." BY R. LUMLEY.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

thing inlaid on an ivory card-case. It is odd that the European travels of the Tile Club last summer have

land and Wales and in Scotland by Thomas and Mary Nimmo Moran. The former's "Harlech Castle" and



"SUMMER IN BRITTANY." BY HENRY P. SMITH.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

some showing chrysanthemums and hollyhocks, that are far above the average of such performances. Alden Weir, in a sketch of light roses, succeeds perfectly in his old attainment with such objects, the agate-like glint of cold flower-petals, washed with a watery spectrum of faint color. Miss Margaret Keenan exhibits some studies of a redder kind of roses showing a real capacity, a woman's true eye for color, and a really artistic way of generalizing and grouping. Of many other envoys to the exhibition, our sketches will sufficiently tell the tale.

EDWARD STRAHAN.

THE ETCHING CLUB'S EXHIBITION.

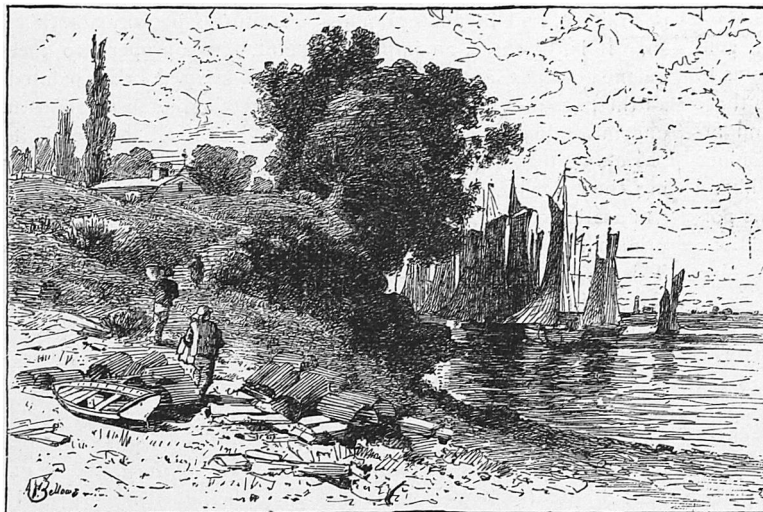
THIS year's exhibition of the Etching Club at the Academy of Design fairly fills two rooms and contains some remarkable etchings by foreign artists, mainly Englishmen, and many very creditable works by American etchers. Chief among the latter are the views in England and Wales and in Scotland by Thomas and Mary Nimmo Moran. The former's "Harlech Castle" and

"Pass of Glencoe" and the latter's "Glimpse of Conway" are particularly good in the telling use of fine, clearly-drawn line-work. There is also, what would naturally be expected from the Morans, much cleverness in the composition of these landscapes. Mr. Platt's drawings of fishing vessels and of old New Brunswick towns are perhaps the next most interesting works in the exhibition, unless Mr. Parnell's or Mr. Parrish's work in a similar vein should be held to excel them. R. Swain Gifford, Mr. Twachtman, Mr. Robbins, and others contribute good landscape work. In figure subjects, there is little by native artists that is praiseworthy. There are some good animal studies by Peter Moran and others.

Of foreign artists, there are several of Seymour Haden's well-known etchings, some proofs from L'Art of a lion and lioness by August Lançon, and some winter scenes in Paris by F. Buhot. "The Golden Age," by Thomas Riley, of London, is remarkable for flesh textures and, in parts, for precise and delicate drawing. "The King Drinks"—a lion lapping water—by Briton Riviere, is a good study, but smacks of the menagerie. David Laws' "A Windmill," Appian's "Morning," Bastien-

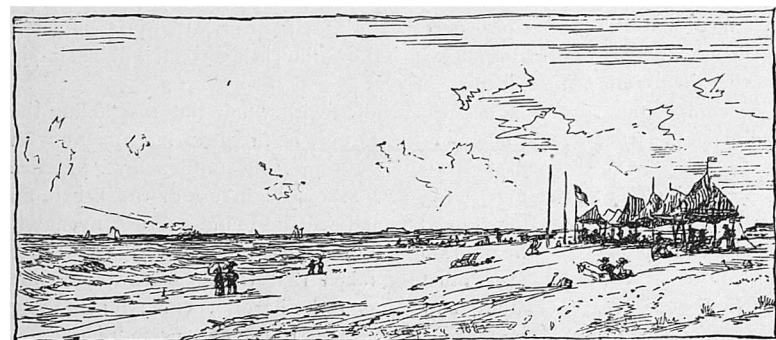
THE ARTISTS' FUND EXHIBITION.

THE annual exhibition of the Artists' Fund Society



"FISHERMEN IN PORT, COAST OF MAINE." BY A. F. BELLOWES.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

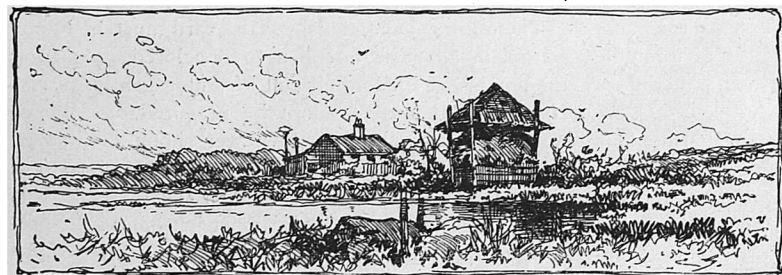


"LONG BEACH." BY J. F. CROPSEY.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

Lepage's "Return from the Fields," are of a strength to which none of our men has attained.

The catalogue is illustrated with small etchings which



"ON THE MEADOWS." BY C. GRAHAM.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

hardly form a reasonable excuse for charging one dollar a copy for it. Mr. Haden has written a short preface which lauds the gift of originality—that gift to



"MAGNOLIA, MASS." BY CHARLES PARSONS.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

which our American etchers may most fairly lay claim. In his recent lectures he freely conceded this, while he condemned the bad printing of our plates.

has been the occasion this year of bringing together a considerable number of good works by artists who are

beginning to be favorably known, and by others who have long been favorites. J. G. Brown had two variations of his pet subject, the street-boy which will

not go without purchasers. That vigorous old gentleman, F. O. C. Darley, showed that he had not lost the ability to draw a neat outline and lay a clean wash of water-color. On the other hand, our younger artists were very well represented by Weir, Dielman, and Murphy, and of the generation that may be considered as at

the top of its vogue there were examples in works by Homer Martin, Thomas Hicks, and Whittredge. Landscapes, of course, predominated. Mr. Martin's was far the best, and would alone make a much duller exhibi-

tion interesting. The Whittredge was a good specimen of the artist's excellent manner. Murphy's two pictures showed a marked advance, although strictly on

the old lines. The composition, the color, and the sentiment are sought for, as usual not very far afield, but the handling shows more real vigor and the pictures attract and hold attention. Other landscapes by Arthur Parton, Casilear, Cropsey and Miller, are sufficiently described by mentioning the painters' names.

Hicks's "Morning Call" was the best figure painting of the old school. It is an interior of a quaint old house with a young lady and her rather timid visitor. Dielman's contribution made a good contrast. It shows three young modern American girls in the open-air, under green leaves, and is full of fresh color, life, and light. Weir had the only still-life in the room, a large blue vase filled with a mass of pink and white roses looking very fragrant and dewy a good way off; but bearing too evident traces of the palette-knife when approached.

There was a good study of a head by the late Robert Wylie, who will be remembered as the most promising—at one time—of all our younger artists.

A sketch in Brittany, by Hovenden, was picturesque and effective, and a study of the outside of a house in Pont Aven, by Maitland Armstrong,



"A MOUNTAIN PICNIC." BY J. WELLS CHAMPNEY.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

was remarkable for a well-painted white horse, and for the careful discrimination of the tints of a slated pent house roof projecting from the main building.

The result of the auction of the pictures was regarded



"THE FORTUNE-TELLER." BY C. D. WELDON.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

as satisfactory. About thirteen thousand dollars was realized, the sum being about equally divided between the two evenings of the sale.